

ARTIST'S FILE

D O V E

ARTHUR G. DOVE

1880-1946

P A I N T I N G S

Exhibition

April 22 to May 10, 1952

THE DOWNTOWN GALLERY

32 East 51 Street, New York



ABSTRACTION, 1910



ALFIR'S DELIGHT, 1929



BELOW THE FLOOD GATES, 1930



THE BESSIE OF NEW YORK, 1932



DAWN II, 1932

CRITICAL COMMENTS ON THE

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From the Chicago Sunday Record-Herald, March 17, 1912:

Opposite these are the real Dove creations, the radicals of radicals. They present no attempt at representation of form. . . . They delineate a series of symbols, so to speak, according to Mr. Dove's interpretation, of life's experiences reduced to a two dimensional basis of line and color. Certainly they are original. . . . Also they possess possibilities of infinite development.

Whether or not, however, they are destined to supercede the conventional manner of foreshortening in draftsmanship is scarcely a question of serious moment. They have perhaps made a place for themselves owing to their very unusualness and individuality, but that place is not the place long held by the genii of representation.

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From Creative Art, June, 1932:

. . . in Dove's paintings, these animations of inanimate objects . . . bring us . . . into sympathy with the state of the artist himself; and help with their curious mythology to make us grasp the elusive . . . experiences he has to express.

Somehow, one never stops at oneself before the examples of this so original and immensely relevant art of Dove's. . . . One knows a universal thing, a world, or at the very least, America.

— PAUL ROSENFELD

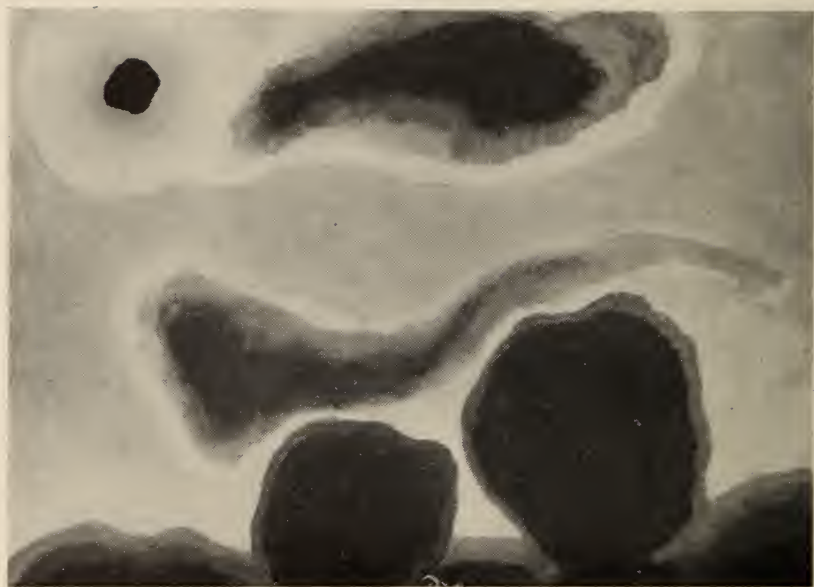
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One of the most striking developments in 20th century American painting is the rise during the past ten years of the movement which has been called variously abstract expressionism, symbolic abstraction, or romantic abstraction. The leaders in the movement have been influenced by the Europeans Kandinsky and Klee, Arp, Masson and Miro, and by such Americans as Tobey and Dove.

Arthur Dove especially, anticipates by thirty-five years the current interest in a kind of abstraction which depends for its effect upon free, fluent form and color informed by a deep, poetic feeling for nature. During the twenties and thirties when Cubism, Social Realism, and "American Scenism" contested the field, Dove painted in comparative neglect. Now, five years after his death, he should be honored not only for the quality of his lonely art but for his importance as a precursor of the strongest current in mid-century American painting.

—ALFRED H. BARR, JR.

*Director of the Museum Collections
The Museum of Modern Art*



NAPLES YELLOW MORNING, 1935



WILLOW TREE, 1938



INDIAN SUMMER, 1942



RECTANGLES, 1944



PAINTING IN TEMPERA, 1944

C A T A L O G U E

A Group of Paintings of 1910

- | | | |
|----|---------------------------------|------|
| 1 | Colored Drawing in Oil | 1929 |
| 2 | Alfir's Delight | 1929 |
| 3 | Snow on Ice | 1930 |
| 4 | Below the Flood Gates | 1950 |
| 5 | Sunday | 1932 |
| 6 | The Bessie of New York | 1932 |
| 7 | Dawn II | 1932 |
| 8 | Dawn III | 1932 |
| 9 | Moon | 1935 |
| 10 | Naples Yellow Morning | 1935 |
| 11 | Sunset | 1935 |
| 12 | Storm Clouds | 1935 |
| 13 | East from Holbrook's Bridge | 1937 |
| 14 | Slaughter House | 1937 |
| 15 | Water Swirl, Canandaigua Outlet | 1937 |
| 16 | Willow Tree | 1938 |
| 17 | A Few Shapes | 1940 |
| 18 | What Harbor | 1940 |
| 19 | Roof Tops | 1941 |
| 20 | Indian Summer | 1942 |
| 21 | Morning Green | 1942 |
| 22 | Square on the Pond | 1942 |
| 23 | Pink One | 1943 |
| 24 | Rectangles | 1944 |
| 25 | Painting in Tempera | 1944 |

A Group of Watercolors

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EDITH GREGOR HALPERT, Director

CHARLES ALAN, Associate Director

Representing:

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KARFIOL • KUNIYOSHI • LAWRENCE • LEA • LEVI
LEVINE • LEWANDOWSKI • MARIN • MORRIS
O'KEEFE • SHAHN • SHEELER • SIPORIN
SPENCER • TAM • ZERBE • ZORACH

THE JOHN MARIN ROOM

THE GROUND-FLOOR ROOM

CLOAR • JOHNSON • KATZMAN • KINIGSTEIN
KNIPSCHILD • MEIGS • OSCAR • PREUSSER • REISS